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one of the most important men in the history of the nature-sense, is nowhere quoted. The author is concerned with nineteenth rather than eighteenth century poets, otherwise he could not have failed to note, when treating of the personifications of the moon (p. 76), Klopstock's reference to the moon as "Gedankenfreund" (*Die frühen Gräber*, 1764), or Hölty's attitude towards the moon (*An den Mond*, 1773). When he says on page 80: It is this "pervading spirit" in man and nature . . . which was well-nigh unknown even to the eighteenth century poets, he makes a sweeping statement which needs considerable modification. For what would he say of Herder and Stolberg whose works and letters certainly evince this close communion with nature? If the essay is to trace the development of the nature-sense, it should have spoken at length "of the flight from humanity to Nature" (p. 89), noticeable long before Goethe (cf. Hagedorn, *Die Landluft*; Uz, *Der Weise auf dem Lande*; Kleist, *Sehnsucht nach der Ruhe*: "Ein wahrer Mensch muss fern von Menschen sein") and finding its fullest expression in Rousseau. In fact, the transfer of emphasis from man to nature, characteristic of the eighteenth century, is not sufficiently accentuated in the essay before us.

In minor matters, too, it bears the stamp of inaccuracy and want of thorough scholarship. When the author translates from the German he occasionally commits gross errors in his over-anxiety to render the original closely; he translates "eine individuelle Auffassung der Landschaft fehlt völlig" by *fails* (p. 8), "*Verquickung* des Landschaftsbildes" by *quicken- ing* (p. 26), "*brach* die Bahn" by *broke* the road (p. 58), etc. His use of English cannot always be commended; he says on p. 5, "the influence is confined to nation nor time;" p. 23, "this vein lingers into the modern period;" p. 65, "a corresponding depths in man," etc. The essay is also marred by many typographical errors, not only in MHG. (pp. 21, 39), and German quotations (pp. 15, 22, 32, 38, 41, etc.), but also in the English text, where some of them prove very annoying: p. 38, 'popular' for 'poplar'; p. 40, 'He' for 'His,' etc.

In conclusion we wish to say that dilettante efforts of the kind before us, instead of helping to a better understanding and fuller apprecia-

tion of the nature-sense at the various periods in the history of culture, tend to bring into disrepute all true and valuable investigations of this subject. Only the latter should be encouraged.

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FRENCH LITERATURE.

- a. *La Grammaire* and *Le Baron de Fourchevif*, two comedies by Labiche, edited with introduction and notes by HERMAN S. PIATT, Ph. D., Assistant Professor of Romanic Languages, University of Illinois. Boston, Ginn and Company, 1901.
- b. *Trois comédies d'Alfred de Musset*, edited by KENNETH MCKENZIE, Ph. D., Instructor in French in Yale University. Boston, Heath and Co., 1901.
- c. *Extraits de l'Histoire de France de Jules Michelet*, edited with introduction and notes by C. H. C. WRIGHT, Instructor in French, Harvard University. Boston, Heath and Co., 1901.
- d. *Le dix-septième siècle en France. Lectures historiques*. Edited by DELPHINE DUVAL, Professor of French in Smith College, and H. ISABELLE WILLIAMS, Instructor in French in Smith College. New York, Henry Holt and Company, 1901.
- e. *Une Ville flottante par Jules Verne* abridged and edited with notes and vocabulary by C. FONTAINE, Director of Romance Language Instruction in the High Schools of Washington City. New York, Henry Holt and Co., 1901.

THE list of French text-books published in the United States during the first part of 1901 contains no striking title, and the selection of books to be reviewed is therefore somewhat difficult.

The first one we shall speak of does not present any special feature. There are several editions of *La Grammaire* and there was no immediate need of another one. The two comedies are mere farces, especially the second, and in spite of copious notes trying to point out and to clear up the funny passages, it is doubtful whether the student catches the jokes and enjoys them.

Prof. Piatt has taken a great deal of trouble to help pupils to understand the text he offers to them. His introduction consists only in a short talk, "heart to heart," with the young reader. It is refreshing, entertaining and seems to be a commendable way of introducing a text. However, the editor might have warned students not to regard these comedies as representative specimens of modern French plays. He might also have added a short biography of the author, a few remarks about his standing in French literature, and a criticism of his literary work, but, after all, as both selections are not standard plays of Labiche, it is perhaps just as well not to have done so.

The lines are not numbered; they should be, even in plays, for it simplifies the task of the teacher in referring to preceding passages.

The editing has been done pretty carefully, but the second edition should be free from the following misprints.

It would be advisable for future editors of French text-books to drop the hyphen after *très*, especially at this epoch of reforms when the very existence of the French hyphen is threatened.

The dropping of hyphens after *très* was decided by the French Academy in 1878 and is now universally adopted. Notice that it is omitted once in the book on p. 113, l. 4.

a. *La Grammaire*. On p. 7, l. 13, the two sentences after the word, *Parlé*, should be printed in heavier type; p. 13, l. 3, supply a hyphen after *annoncez*; p. 29, l. 1 and p. 32, l. 2, supply an exclamation point after *comment* (cf. the Calman Lévy edition); p. 31, l. 10, *la* should be *là*; p. 31, l. 11, *aux quelles*, *aux-quelles*; p. 34, l. 17, supply a comma after *non*; p. 39, l. 7, *là dedans*, *là-dedans* (cf. p. 71, l. 11; p. 109, l. 2; and p. 125, l. 18); p. 47, l. 3, *j'étais j'étais*; p. 47, l. 9, supply a row of dots at the end of the line (cf. the Calman Lévy edition); p. 50, l. 10, *s'asseoie* should be *s'assoit*; p. 51, l. 12, *port, porte*; p. 52, in the stage direction under l. 6, supply a comma after *bas*; p. 53, l. 7, *de* should be *des*; p. 57, note 29, *Chambre de Députés*, *Chambre des députés*; p. 61, note 107, supply a hyphen after *êtes*.

Although the notes are numerous, the present reviewer knows by experience that these pas-

sages need to be explained: p. 18, l. 18, *le portefeuille*; p. 23, l. 6, *c'est une tâche*; p. 29, l. 16, *d'un juteux*; p. 31, l. 1, *à qui en as-tu donc ?* p. 40, l. 9, *décocher un mémoire*.

A few notes call for criticisms: p. 57, note 28, the definition of *conseiller général* is unsatisfactory (cf. p. 128, note 18). P. 60, note 93, the expression *pau coupé* (last line of p. 34) should have been explained in the introductory note on stage directions, or the first time it was used, p. 7, l. 7, for it is met with at least five times before p. 34 is reached. P. 61, note 89, *l'aplâtir*, to finish him, seems to be too strong (cf. p. 31, l. 9, where Labiche used *confondre*, to silence). P. 61, note 120, I fail to catch the comical application of which the editor speaks. I think he strains the meaning and attributes to Labiche an idea which he never had. *Ar-roser la classe agricole* simply means to treat the members of the Agricultural Society.

Le Baron de Fourchevif. P. 67, the direction after the first line of scene 1 should be: *Adèle, assise . . .* (cf. the Hachette edition). P. 91, l. 8, drop the hyphen after *dis* (cf. p. 115, l. 5); p. 102, l. 7, supply a row of dots after *jeunesse*. The editor has followed here the text of the Calman Lévy edition, but the text of the Hachette edition is easier to understand. P. 109, l. 10, note 16 should read 61; p. 111, l. 13, *sacrilège*, *sacrilège* (cf. the modernized spelling of *complètement*, p. 71, l. 8); p. 129, note 52, *bouhommes* should be *boushommes*. P. 127, note 16, *ça grimace*; the translation in the Hachette edition is more satisfactory: "It does not sound well." P. 129, note 37, the editor might have added that *manger la soupe* is colloquial, inelegant; that would have explained the protestation of the next line and the rectification two lines below.

The book is presented under the usual green garb of the French texts published by Ginn & Co., and looks very attractive.

b. This seems to be one of the most carefully edited books of the year. The introduction of about twelve pages shows a thorough mastering of the subject, and covers the ground very well. It gives the student such an acquaintance with the personality of de Musset that he can read the author's works with intelligence. The three plays selected by the editor are *Fantasio*, *On ne badine pas avec*

l'amour, and *Il faut qu' une porte soit ouverte ou fermée*. The second comedy is found in Kuhns' edition (Ginn & Co.). To the best of my knowledge this is the first American edition of the other two plays. The third has been edited in England by Gustave Masson (Hachette). The notes are few but sufficient for advanced students for whom the book is intended.

The edition is slightly marred by the following misprints: p. 4, l. 4, the *c* of *Courtisans* should not be capitalized (cf. p. 3, the first stage direction, or the Charpentier edition); p. 28, l. 14, *a merveille* should be *à merveille*; p. 34, l. 9, and p. 79, l. 14, drop the hyphen after *très* since it is dropped everywhere else in the book; p. 36, l. 16, *marchait, marchais*; p. 46, l. 15, supply a hyphen before *moi*; p. 57, l. 26, *affilées* should be *affilés*; p. 67, l. 26, supply a hyphen after *pouvez*; p. 87, l. 32, *martyr* should read *martyre*. The words *seigneur* and *monseigneur* used as vocatives and not initial begin sometimes with a capital, sometimes with a small letter. The excuse of the editor, I suppose, is that he followed the text of the Charpentier or the Lemerre edition, but he might have taken it upon himself to make the spelling of both words uniform throughout the play.

c. The title on the cover of this book is an oversight that will be corrected on the next binding. It is properly given on the title-page. The introduction is a little short, as it seems likely that Michelet is unknown to students as well as to many teachers. A better selection might have been made. In the choice of the last extract—the longest, almost half of the book—*Le Collier de la Reine*, the editor seems to have been looking for a sensational passage rather than for one representative of the style of the great writer.

Some of the misprints are glaring: p. 5, l. 20, *nous l'avons* should be *nous l'avons*; p. 7, l. 28, *supreme, suprême*; p. 18, l. 10, *réussirait, réussirait*; p. 25, l. 24, *vît, vit*; p. 26, l. 25, *person, personne*; p. 35, l. 11, *un ligue, une ligue*; p. 38, l. 19, drop *ex* at the end; p. 38, l. 32, *nons* should be *non*; p. 41, l. 24, *Guémenté, Guémentée* (cf. p. 67, l. 7); p. 43, l. 3, supply a hyphen after *blancs*; p. 43, ll. 3 and 4, *circons-fances* should be divided *circon-stances*

(cf. *Dictionnaire Larousse*); p. 43, l. 17, *une jour* ought to read *un jour*; p. 51, ll. 12 and 13, *cons-tituait* should be divided *con-stituait*; (cf. *Dict. Larousse*); p. 55, l. 28, *Genève* should be *Gendve*; p. 63, l. 16, *fut, fût*; p. 66, l. 4, *S. James, St. James* (cf. p. 78, l. 13); p. 69, l. 7, *présente, présenta*; p. 70, l. 7, *domain, domaine*; p. 75, l. 27, *regulière, régulière*; p. 78, l. 9, *troublé, trouble*; p. 84, l. 24, *trompe, trompé*; p. 91, l. 6, *quoiqu'il, quoi qu'il*; p. 99, l. 15, *extaordinaire, extraordinaire*; p. 115, note 2 of p. 29, *Ypswich, Ypswich* (see text); p. 119, note 1 of p. 52, *Toulousaine, toulousaine* (see text); p. 120, note 2 of p. 55, *Gênève, Gendve*; p. 122, last line but one, *piq-uancy* should be divided *pi-quancy*; p. 124, note 1 of p. 67, *Saint Vast* should be *Saint-Vast*; p. 124, note 6 of p. 67, *Eprêmesnil* is spelled *Éprêmesnil* in the text.

Mr. Wright's edition of Anatole France's *Le crime de Sylvestre Bonnard* (Holt and Co.) is far superior to the present one.

d. The present reviewer is rather loath to give his opinion of this book lest he should be accused of lack of chivalry towards the editors. He hopes they will forgive him for daring to express his views on their last publication, since he is actuated in his criticisms by the desire of helping them to improve their text in the second edition.

He agrees with them on the desirability of putting such a book into the hands of students to prepare them for a better understanding of the writers of the most important century in the history of French literature.

Their book is, *si parva licet componere magnis*, a counterpart of Prof. Crane's *La Société Française au 17^e siècle*, a very good book which is unfortunately seldom found in the hands of students on account of its high price.

As the title shows, the latter is especially devoted to the social side of the history of that century, while the former regards the subject from the purely historical point of view.

The editors have shown good judgment in the various selections, a work which must have required a great deal of time and patience, and since they have forgotten to add a table of contents, it may be given here:

Portrait de Henri IV, Capéfigue, p. 1.

La Bataille d'Ivry, Augustine Gombault, p. 2.
 L'Édit de Nantes, Augustine Gombault, p. 3.
 Caractère de Henri IV, Sainte-Beuve, p. 4.
 Portrait de Richelieu, Capefigue, p. 11.
 Luxe de Richelieu, Arvède Barine, p. 12.
 La Fronde, Paul Lacroix, p. 15.
 Mazarin, Mignet, p. 17.
 Éducation et jeunesse de Louis XIV, Voltaire, p. 18.
 Fêtes magnifiques, Voltaire, p. 23.
 Louis XIV gouverne par lui-même, Victor Duruy, p. 27.
 Théorie de la monarchie absolue, Alfred Rambaud, p. 28.
 La cour et Versailles, Alfred Rambaud, p. 30.
 La reine Marie-Thérèse, Imbert de Saint-Amand, p. 34.
 Le mariage de Madame de Maintenon, Imbert de Saint-Amand, p. 38.
 L'Appartement et la vie de Mme de Maintenon, Imbert de Saint-Amand, p. 41.
 Mme de Maintenon à Saint-Cyr, p. 43.
 Révocation de l'Édit de Nantes, Victor Duruy, p. 46.
 Tableau des Dragonnades, Claude, p. 50.
 Mémoires du duc de Saint-Simon, p. 52.
 Les réfugiés français et leurs industries, Eugène Bersier, p. 56.

The first criticism concerns the title which is half misleading. As one may see by looking over the list given above, the book indeed contains descriptions of some of the most interesting events of the seventeenth century, which, as the editors put it in their Prefatory Note, combine literary excellence with historical value, but they were written by authors of the eighteenth and nineteenth centuries, Claude and Saint-Simon excepted. No doubt the selections are taken from standard authors of these two centuries, and are better than any which could have been taken from the seventeenth century. But unless I am mistaken, on opening the book after glancing at the title, the reader expects to see the seventeenth century judged by writers of the same period.

Secondly, one is disappointed to find no introduction at all. The edition should have a historical summary of the seventeenth century, interspersed with a few literary facts, forming a link between the various events

described in the book and giving at least a semblance of unity to the whole work. Such an introduction could easily be added in the second edition, and the editors will find a first-class model in Professor Crane's book, cited above.

To help the editors further in improving the book, the following misprints—far too numerous for veteran editors, since Miss Duval is the compiler of a well-known *Histoire de la littérature française* (Heath & Co.), and Miss Williams is the co-editor of *Histoire d'un merle blanc* d'Alfred de Musset (Holt & Co.)—are brought to their notice: p. 1, l. 13, *montagnes* should be *montagnes*; p. 2, l. 7, *Ligne, Ligue*; p. 3, in the heading and the title, *Edit, Édit* (cf. p. 46, title); p. 3, l. 2, *j'aurais* should be *j'aurai*; p. 3, l. 2, *song, sang*; p. 3, l. 22, *demeurèrent, demeurèrent*; p. 3, l. 23, drop the comma after *termina*; p. 4, l. 19, *contrant* should be *contraint*; p. 5, l. 27, *exprimer, exprimer*; p. 6, l. 15, *Médecis, Médicis*; p. 7, l. 7, *gracès, grâces*; p. 8, l. 16, *Etat, État*; p. 9, l. 2, *évènement, événement*; p. 9, l. 6, *qu'il, qu'il*; p. 9, l. 12, *le, la*; p. 9, l. 20, *à, a*; p. 9, l. 23, *Elisabeth, Élisabeth*; p. 10, l. 1, *écrivet, écrira*; p. 10, l. 17, *près, prés*; p. 10, l. 29, supply a comma after *siens*; p. 11, l. 12, *Tome II* should be *Tome XI*; pp. 8, 9, 10 and 11, the editors were wrong in not keeping italicized the expressions which are italicized in Sainte-Beuve's article. They followed the same policy throughout the whole book. Some arguments are much stronger and more easily caught when the main expressions are italicized. P. 13, l. 2, the word *étrangers* has been omitted although it seems necessary; p. 13, l. 4, *état* should be *Etat* (cf. *Revue des Deux Mondes, passim*); p. 13, l. 11, *s'attachèrent, s'attachèrent*; p. 13, l. 21, *langage, langage*; p. 13, l. 21, *hôtel, Hôtel*; p. 13, l. 29 and p. 14, ll. 1, 3 and 6, the editors have kept the old spelling of *diamans* because it was spelled that way in the *Revue des Deux Mondes*, yet they do not explain this peculiar form in their notes. See also *appariemens* p. 12, l. 18. Why then did they modernize the spelling of *monuments* on p. 14, l. 27, belonging to the same article? p. 14, l. 3, *emaiilt* should be *émaillé*; p. 14, ll. 6 and 17, *Cardinal, cardinal* (cf. p. 14, l. 10); p. 14, l. 13,

tur, sur; p. 14, l. 13, *Au-dessus, Au-dessous*; p. 14, l. 16, supply a comma after *Louis XIV*; p. 14, l. 19, drop the period after *grands*; p. 14, ll. 23 and 24, *Saint, saint*; p. 14, l. 28, *de rentes* has been omitted after *25,000 livres*; p. 14, l. 29, *près* is omitted before *trois*; p. 15, l. 22, supply a comma after *reine*; p. 16, l. 6, *de Sedan à Reithal* should be *de Sedan à Reithel*; p. 16, l. 24, *soutenne, soutenue*; p. 19, l. 18, *ce temps-là, ces temps-là*; (see *Œuvres Complètes de Voltaire*, Vol. 14, Garnier Frères); p. 19, ll. 24 and 25, *eut, eût*; p. 20, l. 4, *firent, fit*; p. 20, l. 22, *respectè, respectée*; p. 21, l. 8, supply a hyphen after *quelques*; p. 21, l. 18, *bague, bagues*; p. 21, l. 29, *prît, prit*; p. 22, l. 20, *a, à* and drop the hyphen after *tout*; p. 22, l. 21, *en, on*; p. 23, l. 6, *Madame, madame*; p. 23, l. 10, supply a comma after *fit*; p. 23, l. 15, *Tures, Turcs*; *l'Enghien, d'Enghien*; p. 23, ll. 23 and 27, *emblèmes, emblèmes*; p. 24, l. 9, *ornées, ornés*; p. 25, l. 8, *Périgni, Périgni*; p. 25, l. 13, *antiquités, antiquité*; p. 25, l. 22, supply a comma before *d'or*; p. 26, l. 10, supply a comma before *s'éleva* and a period at the end of l. 11; p. 26, l. 13, *ornés* should be *ornées*; p. 26, l. 28, drop the comma after *premiers*; p. 27, l. 3, *connaîtra* should be *connaître*; p. 27, l. 21, drop the comma after *donnés*; p. 28, l. 4, *recommanda* should be *recommanda*; p. 28, l. 6, *travail, travail*; p. 28, l. 24, *le, la*; p. 29, l. 18, supply a comma after *limite*; p. 29, l. 23, *déjà* should be *déjà*; p. 29, l. 27, *Etats, États*; p. 29, l. 29, *Machievel, Machiavel*; p. 30, l. 13, *sujets, sujets*; p. 30, l. 20, *devenues, devenues*; p. 31, l. 27, drop *out*; p. 32, l. 10, *douzes* should be *douze*; p. 33, l. 6, *fachès, fâchés*; p. 33, l. 17, *sénicures, sinécures*; p. 34, l. 13, *diadème, diadème*; p. 34, l. 21, *bonté, bonté*; p. 34, l. 21, *conjugale, conjugale*; p. 35, l. 16, *pendants, pendantes*; p. 36, in the title, *Marie-Therese, Marie-Thérèse*; pp. 38, 39, 40, etc., drop the dot after *Ume*; p. 40, l. 8, *problèmes, problèmes*; p. 41, l. 18, supply a comma before *dit*; p. 44, l. 4, drop the comma before *être*; p. 45, l. 29, *nons* should be *nous*; p. 46, in the title and in the headings of the whole article, *Revocation* should be *Révocation*; p. 48, l. 16, supply a comma before *eut*; p. 49, l. 16, *pût* should be *pût*; p. 49, l. 17, drop the comma after *pied*; p. 49, l. 30, *fut* should *fût*; p. 50, l. 2, supply a

comma after *peintres*; p. 50, l. 15, *on* should be *ou*; p. 50, l. 16, *logeaient, logeait*; p. 52, in the title and the headings of the whole article, *Memoires* should be *Mémoires*; p. 52, ll. 3 and 6, *dévôt, dévot*; p. 53, l. 13, *ou, où*; p. 55, l. 11, *irrémédiable, irrémédiable*; p. 57, l. 12, *dévançés, devancés*; p. 58, l. 15, a line should never end with an apostrophe except in such words as *grand' mère*, etc.; p. 59, l. 28, replace the comma by a semicolon; p. 60, l. 9, *scholastiques, scolastiques*; p. 62, l. 10, *ig-norée* should be divided *i-gnorée*; p. 63, l. 11, *Sédan* should be *Sedan*; p. 65, l. 1, *ins-piration* should be divided *in-spiration*; p. 65, l. 24, *eut* should be *eût*; p. 67, l. 2, supply a comma after *après*; p. 67, l. 15, supply a comma after *Elbeuf*; p. 67, l. 21, *embassadeur* should be *ambassadeur*; p. 67, l. 24, *Anglais, anglais*; p. 68, l. 9, drop the hyphen between *peut* and *être*; p. 69, l. 22, *réalite* should be *réalité*; p. 70, l. 19, *develop-pa, développa*; p. 71, l. 6, *répressailles, repré-sailles*; p. 71, l. 13, *refermait, renfermait*; p. 71, l. 17, *embassadeur, ambassadeur*; p. 72, l. 29, *Emile, Émile*; p. 73, l. 2, *Electeur, Électeur*; p. 73, l. 6, *edit, édit*; p. 73, l. 15, *Elizabeth, Élisabeth*; p. 44, ll. 16 and 21, *ou, on*; p. 74, l. 20, the punctuation may be improved; p. 74, l. 23, *Saintes* should be *saintes*; p. 75, l. 1, supply a comma after *dire*; p. 75, l. 11, *succès* should be *succès*; p. 76, l. 3, *qualite, qualité*; p. 76, l. 4, *dégré, degré*; p. 77, l. 1, the semi-colon should be replaced by a comma; p. 78, *oioseau* should be *oiseau*; p. 81, l. 7, *Lafayette* should be *La Fayette*; p. 81, l. 24, *violà, voilà*; p. 82, l. 2, *Travail, Travail*.

Page 84, note 18 of p. 2. Three more examples of the omission of *pas* are found on p. 10, l. 26, p. 11, ll. 1 and 4; p. 51, l. 12, *plancher* has here the meaning of *ceiling*; (cf. *Molière's L'Avare*, act ii, scene 1); p. 87, note 20 of p. 9, *Ecrivain* should be *Écrivain*; p. 90, note 21 of p. 15, *Frédéric, Frédéric*; p. 90, note 6 of p. 16, *Sédan à Reithal, Sedan à Reithel*; p. 92, note 19 of p. 19, supply an apostrophe after *qui n*; p. 94, note 16 of p. 29, supply a hyphen after *Philippe*; p. 94, note 26 of p. 29, *Etats* should be *États*; p. 95, note 3 of p. 31, supply a hyphen after *Marty*; p. 98, note 19 of p. 49, the editors might have added that Louis XVI. was not the grandson of Louis XIV., but the grandson of Louis XV., who was himself

the great-grandson of Louis XIV.; p. 99, note 28 of p. 58 should have been placed at the beginning of the notes, for the word is met for the first time on p. 2, l. 7; p. 102, note 29 of p. 72, *Electeur* should be *Électeur*; p. 102, note 12 of p. 73, *Elizabeth*, *Élisabeth*.

The notes from the top of p. 67 to the end of the book should be renumbered; the numbers of the lines given in the notes do not agree with those of the text. Note 29 of p. 66 should be note 2 of p. 67, and so on.

The book is of a convenient size, but the cover is a little delicate in shade and easily soiled. I prefer the greenish tint of *Contes fantastiques*, edited by Professor Jones.

e. Teachers of elementary French classes should be thankful to M. Fontaine for providing them with so many interesting easy texts. *Une Ville flottante* is the last addition to the long list of books of that kind edited by him.

The editor seems to think that American boys and girls do not care to know anything about Jules Verne, for he does not give them a single line of biography.

The only objection teachers may have is that the book contains many nautical expressions which their students will never meet again.

There are a few slight misprints: P. 7, l. 17, *fut* should be *fût*; on p. 12 the editor has paid no attention to an error in the text. On l. 1, the traveler asks his friend Fabian: "c'est bien vous que j'ai entrevu, *il y a quelques jours?*" (The italics are mine.) Fabian answers, l. 3: "c'est probable," but l. 17, he says: "... le Godavery, qui m'a débarqué *avant-hier.*" Besides, on p. 1, l. 1 and on p. 2, ll. 7, 22-28, we have the date of the day on which he thought he caught a glimpse of his friend, March 19, 1867; and on p. 8, l. 22, "le 26 mars" is given as the date of the departure. The editor might have taken it on himself to rectify this slight error of the author.

P. 31, l. 25, *côtée* should be *cotée*, and the word is not found either in the notes or in the vocabulary; p. 32, l. 8, and in the vocabulary, *après-dîner*, *après-diner*; p. 33, l. 3, *Etats*, *Etats*; p. 36, l. 22, *du Drake*; if *du* is not a misprint, it should be explained in the notes; p. 45, l. 7, supply a comma before *que*; p. 46, l. 27, *fât*

should be *fut*; p. 50, l. 29, and in the note, supply a comma before *la*; p. 51, l. 6, *entracte*, *entr'acte* (cf. p. 48, l. 25); p. 51, l. 31 p. 53, l. 27 and in the vocabulary, *c'est à dire*, *c'est-à-dire*; p. 53, l. 27 and in the vocabulary, *hauts fonds*, *hauts-fonds* (cf. p. 55, l. 18); p. 60, l. 13, *ins-truit* should be divided *in-struit* (see *Dict. Larousse*); p. 63, l. 18, *pub-lique*, *pu-blique*; p. 65, l. 27, we read *de Harry*; throughout the book it is *d'Harry*; p. 71, l. 2, *longe-ant* should be divided *lon-geant*; p. 72, l. 8, supply a comma after *dis-je*; p. 72, l. 17, supply a comma after *moi*; p. 77, l. 2, *l'* should be *s'*; p. 82, l. 22, and in the vocabulary, *calembourgs*, *calenibours*; p. 92, l. 29, supply a comma before *me*; p. 96, l. 22, replace the period by a comma after *cabine*; p. 103, l. 9, drop the hyphen after *à demi*; cf. p. 77, l. 25 and p. 87, l. 1; p. 109, l. 16, supply a hyphen before *la*; p. 110, l. 30, *verandahs* should be *vérandahs* (cf. vocabulary and p. 112, l. 2); p. 111, l. 18, *ins-tallé* should be divided *in-stallé* (cf. *Dict. Larousse*); p. 116, l. 1, *rencontrai-je*, *rencontré-je*; p. 116, l. 10, supply a comma before *la*. The note p. 31 of l. 26 on Greenwich is insufficient to explain l. 16 of p. 37. It would be a Herculean task to find out whether the vocabulary is complete or not. The words I looked up were found in the vocabulary except in one instance cited above: *cotée*; *gauch-er-ère* should be *gauch-er-êre*; *sandwich*, *m.* should be *sandwich*, *f.* (cf. p. 34, l. 7, "... les sandwiches consommées en un an...); *brèche* should be *brèche*; *carène*, *carène*; under the word *échappement*, *scapement* should be *escapement* and *tuyan*, *tuyau*; *entréé*, *entrée*; *faché*, *fâché*; *frats*, *frais*; *parceque*, *parce que*; *tandisque*, *tandis que*; *cloison*, *Lima* (see *Dict. Larousse*), *rencontre*, *ténèbres* are feminine, not masculine; *écubier*, *effluve*, *poumon* are masculine; add *m.* (masculine) after *personne*, *nobody*; *quelque chose*, *something*; *sillaye*, and *f.* (feminine) after *banquise* and *exception*; *part*, *m.*, *sick*, should read, I suppose, *part*, *f.*, *share*. Although I have no authority at hand, I think Calcutta is feminine, not masculine.

A last criticism is that M. Fontaine has kept the punctuation of Jules Verne's text, every sentence of which seems to end with an exclamation point.

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